Folio

WBAI 99.5 FM MARCH 1986

CITYSOUNDS

The Programming Dialectic

Andrew Kopkind

Programming is the bastard child of commerce and communication, the Satanic spawn of entertainment and information, the bargain struck between authority and audience. There's no escape from the programming dialectic. What does it profit a radio station to gain a body of listeners and lose the soul of integrity, or by the same account (for the reactions are reversible) to narrow its focus and forsake a wider range? Broadcast history is depressingly replete with examples of stations that have failed to grasp the terms and master the dynamic, and have gone the way of all spent suns: exploded giants and dead dwarfs. Public or private, listener-supported or corporate supplied, top-40 or mostly Mozart, live or canned, stations of many stripes are bounced about on the horns of the same dilemma: the often contradictory demands of stability and growth.

But while there is no way to avoid the process of history, there are available strategies for survival. The starting point is a broad analysis of a station's sound, which is its presence in the community it serves. A sound is not a one-way projection, like an artillery barrage or a mass mailing. Rather, it is a system composed of broadcasters' intentions and listeners' perceptions. Too often, a station develops a kind of institutional hubris that isolates it from an audience; across the ether, listeners form equally isolating prejudices that ultimately diminish their interest and dissolve their contact with the station. Put another way, broadcasters become convinced that what they're dishing out is what's best for their listeners, like medicine or therapy; and out there, the audience hears only the prescription and misses the message. What happens then, as the warden says in Cool Hand Luke, is

continued on page 3

On March 1, 1986, WBAI will premiere its new broadcast schedule built around a daily audio magazine called CitySounds. For nineteen hours each weekday, New York's only listener-sponsored, free-speech, community radio station will bring you the voices, ideas, and music of our time as you have never heard them.

Why a magazine?

Offering a coherent sound, one that combines all the elements of our concern—music, literature, public affairs, struggles for social change—will allow WBAI to accommodate the way you (and most people) listen to the radio in the '80s. Radio has become a companion that stays with us through the day even as we work, eat, commute and carry on the tasks of everyday life. To serve that function, and to carry out the historic mission of Pacifica broadcasting to provide an intelligent alternative to media clutter and distortion, we have designed CitySounds.

Why do we call it CitySounds?

CitySounds is about sounds for our city and for our time. Not only will we bring you the sound and the life of New York, we will broadcast the new sounds from everywhere—the musics and voices—that our city needs. We will bring you an eclectic range of music and the spoken word, reflecting the multi-cultural and multi-ethnic character of our communities and the progressive and humane concerns that have been the driving force behind WBAI for the last quarter century. CitySounds will bring the WBAI listener a lively mix of news, information and service programming at the cutting edge of radio art. WBAI's producers will tap the intellectual and artistic wellsprings of our town and our time to deal with the great issues of the day. WBAI's air will offer thoughtful discussion of concerns that affect directly everyday life—housing, transit, the schools, criminal justice. But whether we are dealing with events in Managua or Manhattan, the Senate Chamber or Soweto, our first priority will be not just to tell you about what is going on, but to make sure you understand the continuing implications. And, of course, WBAI and CitySounds will continue to be a forum for the voices that advocate humanely engaged social change. But just as your life and mine is more than politics and current affairs, so CitySounds will be more than a sober-sided view of the world as it is. We will entertain as we inform. CitySounds will investigate and celebrate the multifaceted imagination of writers, musicians, and artists, from New York and everywhere. At the heart of CitySounds is music—what we call world music. From the New Song music of the Americas to the Malopoets of Soweto, from the "tu-tone" bands of England to the street music of New York, and from the "crossover" sounds of Ruben Blades and "SOB's" to the new music of Laurie Anderson and Philip Glass, a musical explosion is taking place. The music comes from Latin America, the Pacific basin, the West Indies, and New York, and it addresses social, and political as well as artistic concerns. The new resonances of rock and folk, of jazz and fusion, of soul and classical are harbingers of a contemporary musical renaissance—and WBAI is present at the creation.

As always, WBAI will offer words: The poetry and criticism, dialogue, ideas and insight, the best of drama and literature will be produced in the tradition of WBAI excellence, but brought to you in the contemporary and compelling listening format that is City Sounds.

continued on page 3

WBAI-FM
PACIFICA RADIO
505 EIGHTH AVENUE
NEW YORK,
N.Y. 10018

ADDRESS CORRECTION REQUESTED

Postmaster
Dated Material

017376 CC
MARIAN WALDMAN
45 W 76 ST APT 2A
NEW YORK NY 10023

NON-PROFIT ORG.
U.S. POSTAGE
PAID
NEW YORK, N.Y.
PERMIT 5639

DISPLAY ADVERTISING RATES

	Size (W x H)	1-3 issues	4-6 issues 10% discount	11 issues 20% discount
1 column inch:	2 x 1	$ 18	$ 16	$ 14
	2 x 2	30	27	24
	2 x 3	45	40	36
	2 x 4	60	54	48
	4 x 2	60	54	48
	4 x 4	96	86	77
¼ page:	2 x 14½	180	162	144
	4 x 9	180	162	144
	6 x 6	180	162	144
	8 x 4½	180	162	144
	10 x 3½	180	162	144
½ page:	10 x 7	330	297	264
full page:	10 x 14½	600	540	480

Discounts: 10% off for any non-profit group. 10-20% off for repeat insertions of the same ad. Can substitute another camera-ready ad for use in the series. $5.00 typesetting and paste-up charge for minor changes in the same ad.

10% discount for prepayment: Prepayments are due by the first Friday of the month prior to publication in order to receive the discount.

Payments: First time advertisers must prepay. Frequency advertisers must pay previous invoice before the next one runs.

Artwork: Ad design is available at a low cost. The *Folio* must receive ads needing design work by the first Friday of the month prior to publication. Call (212) 279-0707 Fridays or leave message during the week for more information.

Camera-ready ads: Please add $5.00 if your ad must be enlarged or reduced to fit.

AFFORDABLE VIDEO

3/4" EDITING

- SONY 5850 DECKS
- MICROGEN CHARACTER GENERATOR
- SMPTE TIME-CODING
- FULL SOUND MIXING
- BEST EDITORS IN TOWN

VHS DUBS at BAI prices

At 29th STREET VIDEO, we share your commitment to get the message across — with style, with technical proficiency and within budget.

10% discount for WBAI subscribers

Call Debbie or David
(212) 594-7530

29th STREET VIDEO, Inc.

THE GENERIC FORM

This is a / / renewal* / / new subscription / / gift* / / contribution* / / change of address*
(make sure your mailing label, or your name and address is attached.)

Name _____
Address _____
_____
MC/Visa _____ exp. date ____
DC/CB
signature _____

Send checks or money orders to: Pacifica-WBAI-FM Box 12345 Church St. Station, N.Y., NY 10249.

Subscription rate:
regular $45, low income, student $20

Please allow 6 to 8 weeks for a new subscription or change of address. Believe us, it's due to circumstances beyond our control.

STAFF

General Manager ..... John J. Simon
Program Director ..... John Scagliotti
Operations Director ..... Bill O'Neill
Assistant Manager/Administrative Director ..... Marjorie Waxman
Bookkeeper ..... Gloria George
Subscriptions/Computing ..... Allen Markman
Receptionist ..... Fred Kuhn
Administrative Assistants ..... Bob Campbell, Dennis Coleman, Rose Irizarry, Barbara Journer, Caroline Rioux, Greg Schmitz

WBAI LOCAL BOARD
Margaret-Carmen Ashhurst, Mordecai Bauman, Marilyn Clement, Theodore Conant, Renee Farmer, Kathy Goldman, Steve Post (Chair), Caryl Ratner, Rosemarie Reed, Paul Robeson, Jr., Milton Zisman.

DEVELOPMENT
E.L. James, Frank Millspaugh, David Rothenberg, Jackie Shearer.

PROGRAMMING
Executive Producer—Arts ..... Gisele-Audrey Mills

NEWS
News Assignment Reporters
Deborah Beagle, Bryn Friedman, Amy Goodman, Andy Lancet, Judy Shimel, Ingrid Sturgis.
Contributing Reporters
Christopher Billie, Steven Bosh, Dima Joseph, Jesse Keyes, Robert Knight, Sally O'Brien (UN), Moronke Oshin, Marpessa Dawn Outlaw, Maurice Rosen, Becky Thorne.

"After the News" (Mon.–Fri. 7:15 p.m.)
Michio Kaku (Science and Peace), Samori Marksman (International Affairs), Ruth Messinger (City Politics), Mimi Rosenberg (Community Issues), Bill Tabb (Economics)

ON-AIR HOSTS
CitySounds
Margot Adler, Ted Bonnet, James Brown and David Jackson, Fred Herschkowitz, Robert Knight, Diane Lacey, Kathy O'Connell, Paul McIsaac, Malika Whitney.
Weekends
Hernando Alverici and Mickey Melendez, Al Angeloro, Peter Bochan, Kate Borger, Bill Farrar, Bob Fass, Mike Feder, Paul Gorman, Ed Haber, Mary Houston, E.L. James, James Irsay, Paul Lazerus, David Rothenberg, Lynn Samuels, Habte Selassie, Sidney Smith, Marty Sokol, Jack Schugg, Max Schmid, Chris Whent.

CONTRIBUTING PRODUCERS
Information and Services
Lotsu Amenuvor, Max Antoine, Jim Aronson, John Atlas, Richard Barr, Cynthia Bell, Mary Boger, Jennie Bourne, Elmobe Brath, Dave Burstein, Loretta Campbell, Doreen Canto, Dennis Coleman, Blanche Weisen Cook, Andrew Cooper, Joe Cuomo, Lloyd D'Aguilar, Katherine Davenport, Diane Decorah, Maarten DeKadt, Vernon Douglas, Bob Eng, Geoffrey Fox, Angela Gilliam, Fred Goldhaber, David Gordon, Maxine Gower, Mark Green, Joan Greenbaum, Sharon Griffiths, Ken Grossinger, Larry Gutenbergy, Ron Habin, Lorraine Hale, Craig Harris, Allen Hershkowitz, Susan Heske, Lex Hixon, Paul Hoeffel, Gerald Horne, Gladys Horton, Linda Johnson, Rose Jordan, Carolyn Jung, Barbara Juppe, Michio Kaku, Judith Kallas, Kamado, Kathy Ann Kersey, Harris Kimball, Joe King, Hank Kee, Lisa Knauer, Utrice Lieds, Marvin Lynch, Diane Mancino, Allan Markman, R. Paul Martin, John Mason, Bob McDonald, John McDonough, David Mendelson, Ruth Messinger, David Metzger, Jim Montavalli, Maryanne Napoli, Blossom Neuschatz, Sam Neuschatz, Santiago Nieves, Bertell Ollman, Bob O'Sullivan, Judie Pasternak, Alex Paul, Victor Perlo, Andrew Phillips, Jane Pipik, Liston Pope, Sheldon Ranz, Rosemarie Reed, Pat Rich, Al Rivera, Lee Ryan, Sheila Ryan, Kirkpatrick Sale, Stuart Schaar, Oliver Schoen, Richard Siegal, Jim Sleeper, Sidney Smith, Barbara Solow, David Sprintzen, Viv Sutherland, William Tabb, Rod Taylor, Paula Tedesco, Edith Tiger, Jordyn Tyson, Valerie Van Isler, Ralph Vega Jr., Gloria Waldman, Annette Walker, Abe Weisburg, Richard Wheeler, Tom Whelan, Tom Wisker, Robert Yuen.

Arts
Jan Albert, Hernando Alvaricci, Al Angeloro, Alina Avila, Cynthia Bell, Chris Beltranz, Rachel Berghash, Joe Bevilacqua, Dolores Brandon, Susan Browne, Bill Canaday, The Laughing Cavalier, Ted Cohen, Ceal Coleman, Dennis Coleman, Joe Cuomo, David D'Arcy, Kenny Davis, Marjorie DeFazio, Barbara DeMauro, Martha Dodge, Vernon Douglas, Suzie Drews, Stephen Erickson, Yale Evelev, Regina Fiorito, John Fisk, Sela Francis, Jim Freund, Phil Garfinkel, Charlie Gilbert, Patricia Hankoop, Rick Harris, Joseph Hurley, Mahmoud Ibrahim, Chet Jackson, Isaac Jackson, Manya La Bruja, Cid Kafka, Katy Keiffer, Dave Kenney, Oleg Kerensky, Fred Kleinke, Lauren Krenzl, Simon Loekle, Sharon Mattlin, Mickey Melendez, Courtney Monroe, Bill Moore, Diane Morris, Charlie Morrow, Mike Nelson, Joanna Ney, David Nolan, Mildred Norman, Kofi Pendergrass, Tom Pniewski, Tom Pompasello, Sue Radacovsky, Spencer Richards, Don Scherdin, Peter Seeger, Cliff Seidman, Habte Selassie, Laura Simms, Anthony Sloan, Sidney Smith, Martin Sokol, Susan Stone, Jim Theobald, Jordyn Tyson, Tom Vitale, Joyce West, Anne Sergeant Wooster, Paul Wunder, Elizabeth Zimmer.

ENGINEERING
Adam Brand, Natalie Budelis, Dennis Coleman, Ken Davis, Stephen Erickson, Daniel Finton (recording engineer), John Fisk, Dean Gallea, Edward Haber, Dana B. Hanford, Jr., R. Paul Martin, Bill O'Neill (Production Director), Bob Parrett, Jane Pipik, Sue Radacovsky (recording engineer), Peter Shuler (recording engineer), Miles Smith (studio technician), Viv Sutherland, Bill Wells (chief engineer), Paul Wunder.

Renascence Psychotherapy Associates

Full therapeutic services

Fees on a sliding scale

Experienced, trained psychotherapists

Village location
212·228-5426

Nyack vicinity
914·359-3175

Psychoanalytic Psychotherapist

Highly trained female therapist; years of experience. Specializing in problems arising in interpersonal relationships, work, artistic careers and rearing of young children. Village area, NYC.

212-691-6695

WE'RE YOUR TYPE

QUALITY, AFFORDABLE TYPESETTING FOR PROGRESSIVE ORGANIZATIONS

FINE/DESIGN

(212) 686-1975
15 W. 26th, 7th floor, New York, NY 10010

FRED HERSHKOWITZ
Host of "Home Fries" will DJ any events: Party, Wedding, Bar Mitzvah, etc.
Great Dancing Music, Intelligent Selections.
(212) 787-0732

FOLIO UNCLASSIFIEDS are the inexpensive way to advertise. Rates are $.40 per word, $5.00 minimum, and ads must arrive at WBAI one full month before issue date. Personal ads can be given a Folio Box Number, add $3.50 to have responses forwarded for two months. Planning a special event? Want to sell or trade? Is your organization looking for new members? Looking for something extraordinary? Advertise in the FOLIO UNCLASSIFIEDS. Send typed copy with your check to: WBAI FOLIO, 505 8th Avenue, New York, NY 10018.

Barefoot Boogie—Freestyle dancing, every Sat. night, 8:30PM to 12:30 AM for a smoke-free, alcohol-free non-judgmental environment. 434 6th Avenue between 9th and 10th Streets, NYC. $3.50; children 12 and under, free with adult. (718) 856-5312.

JAZZ PIANO AND SINGING LESSONS. . . A clear, step-by-step approach through solid basics. (Beginners welcome.) Alex Damien (212) 247-8125. WBAI discount.

Disabled person seeks living space. Needs straight-in/rampable entrance, kitchen(ette), stall shower, accessible tub. Four rooms or 2 bedrooms preferred. $450 a month maximum. Montclair/North Essex, NJ preferred. Arne Jorgensen (201) 783-3620.

Large man, 25, with dark blond hair, who's a student planning to become a Gestalt therapist, and who's an avid BAI supporter and caller, wishes to meet a "special" woman. Sort of a blend of the best qualities of Houston, Adler, O'Connell, and Linda Perry. You know, feminist, intelligent, creative, improvisational, and unconventional. I'm very "into" music (jazz, New Age, classical, and some rock and other types), literature (I'm a poet), and life! Write me whatever you feel would convey your essence. Mark Yanofsky, 120-12C De Kruif Pl., Bronx, NY 10475. People have called me very creative and smart, although I've also been called negative things. You decide!

We focus on People. MOZAMBIQUE-ZIMBABWE STUDY TOUR June 28-July 27 (the cool season) $3,219 from New York. Visit schools, clinics, co-ops, factories, women's programs, rehabilitation centers, game parks, Victoria Falls and more. Our Developing World, 13004 Paseo Presada, Saratoga, CA 95070. (408) 379-4431.

CITYSOUNDS

Programming, *cont'd.*

"a failure to communicate."

Nothing is more mystified in radioland than the idea of communication. It is comforting to believe that information comes in discrete packages and can be shipped over the air like gifts via UPS. Here's a box of information on the federal deficit for you, a parcel of reggae for your mother, some news of the women's movement for little Debbie, a few facts on acupuncture for cousin Billy, a whole bunch of opinions about this radio station for anyone who's listening. But of course it's not so simple. A station communicates more by its total sound than by its words, just as peoples send more messages by their presence than by their language. When Ronald Reagan gives a State of the Union speech, we know enough, or should, to take into account many more factors than the rhetoric he delivers: his surroundings in the Congressional cathedral, the media decorations that attend the event, his dramatic performance, the previous deeds of his Administration, the divisions in his political congregation, the history of State of the Union speeches, the time of day of the address, what the networks have preempted in that hour, Nancy's beatific smile, and so on. All of that informs the effect of the short message the President delivers; it's what is communicated.

A daily program schedule, after all, is a political statement...

On the radio, information is indivisible from its complex context. Consider, for example, the way music communicates information to an audience. The mix of various forms of music says one thing; the frequency of musical presentations says another; the specific attachment of words and music still another; the linkage of certain pieces something else. If an announcer plays a set with songs from, say, three different decades, a sense of cultural continuity is conveyed; if the songs are all oldies or all from the current chart, a very different message is sent. Fifteen years ago, some FM stations began to organize their audiences around rock music; what they communicated was, first of all, a feeling of community, an idea of an oppositional culture, a sense of power derived from a shared consciousness. It was important that the music those stations played was not heard on the major mainstream stations, that the advertising (if the stations were commercial) and the announcements reinforced the common cultural experience of the listeners; that the very tone of voice of the announcers and newscasters—beyond what they said—reflected the new sensibility that was the substance of the organizing effort. When they had nothing better to do, people in the counter-culture of those days would argue about the political lines they detected in the music: whether some song was really anti-imperialistic or merely pro-peace, or whether some lyric had the correct approach to youth revolt or working-class consciousness. But by and large the politics of FM rock were contextual, rather than pretextual: how much black and Third World music was played (and when), whether performances featuring women were ghettoized in certain segments or mixed naturally in the total programming, or, more subtly, how a day's mix of music resonated with the day's news—all that was part of the politics of the presentation.

A daily program schedule, after all, is a political statement, and perhaps the most powerful means of communication between a station and an audience. The messages are hardly unambiguous. WBAI's recent strategy of constituency-programming, for instance, tells listeners many things, some of them contradictory: that the local progressive community is diverse but atomized, that music has a minor role in organizing a political culture, that information can be isolated from station-sound and delivered with adequate effect to fragments of the listenership one at a time. That strategy is not without its advantages. It fills out a Folio with a minimum expenditure of resources in a time of financial crunch and mass-cultural counteroffensive. It stabilizes the "clout radio" of the many interests, tendencies, groups and micro-factions that have achieved a kind of equilibrium on the air. And it gives a highly politicized but fragmented audience an easy alternative to the difficult task of thinking about—let alone building—a new cultural coalition.

The alternative strategy upon which WBAI is about to embark addresses many of the contradictions in the old one, but it is not without its ambiguities too. Its emphasis on "world music" discussed elsewhere in this Folio) expresses a hope as much as a belief that an audience already exists, or can be readily created, for a radically new radio sound. Its shift away from constituency-programming to coalition-programming assumes that there are both the political interest and the personal energy in the community to support it. And its reading of current history contains a decidedly optimistic assessment of the potential for the growth of progressive forces in an era of relentless repression by the Right.

But more than any item, line or bit of information, the format is designed to communicate those hopes, assumptions, and optimism. It requires a readjustment in the station's sound and the system, in its projection and its reception. It tinkers with the dialectic: and believes in the best.

Andrew Kopkind is a former broadcaster and a writer for The Nation.

CitySounds, *cont'd.*

So, from 6:30 in the morning until two the next morning, WBAI will present the sounds of CitySounds—brought to you from the streets, the concert halls, and the minds of our world.

CitySounds will offer variety: a mix of music, talk, drama, poetry, without the constraints of commercial radio, but with the intellectual and artistic discipline that skilled production and imaginative radio require. Inside of CitySounds an on-air host will introduce music and short programs on a range of subjects, as well as longer plays, public affairs documentaries, concerts and performance. Segments will repeat, ideas and insight will be offered not only in brief programs, but in ongoing series, and longform documentaries—as appropriate to their content.

In other words, like any good magazine, CitySounds will have columns, "think-pieces," articles, reviews, opinion, and reportage. But as a radio magazine it will encourage dialogue, and it will also be a product of your mind and your imagination.

Of course, late-night on WBAI will still be home to live radio with listener participation, free speech, and broadcast experimentation. And weekends will be programmed both to offer the best of the last quarter century—be it story telling, music of the old masters, the best of our radio history, and the old friends who have become the "voice" of WBAI—as well as thoughtful programs of special interest: opera, black and Latino music and public affairs, the personal computer show.

Undoubtedly we will continue to tinker and experiment, but WBAI's commitment to news and analysis of public affairs continues. The daily one-hour newscast continues, produced by a news department that has been augmented with additional broadcast journalistic talent. And CitySounds will carry additional news and analysis broadcasts throughout the day.

So stay tuned. Stay with us. And spread the word about, and support, the most exciting radio magazine of our time.

—John J. Simon
General Manager

CENTERFOLD SCHEDULE

Highlights page 6
World Music page 7

	S	M	T	W	T	F	S
6:30	SOUND TRACKS	SERIAL ANNOUNCER NEWS	SERIAL ANNOUNCER NEWS	SERIAL ANNOUNCER NEWS	SERIAL ANNOUNCER NEWS	SERIAL ANNOUNCER NEWS	CHILD'S PLAY
6:45							
7:00							
7:15							
7:30	HERE OF A SUNDAY MORNING	NEWS	NEWS	NEWS	NEWS	NEWS	
7:45		Fred Herschkowitz	Fred Herschkowitz	Fred Herschkowitz	Fred Herschkowitz	Fred Herschkowitz	
8:00							
8:15							
8:30		NEWS	NEWS	NEWS	NEWS	NEWS	ROTHENBERG
8:45							
9:00	IRSAY						
9:15							
9:30							
9:45							BRUNCH
10:00							
10:15							
10:30							
10:45							
11:00	HARDWORK	ANNOUNCER James Brown David Jackson	ANNOUNCER	ANNOUNCER David Jackson James Brown	ANNOUNCER	ANNOUNCER James Brown David Jackson	
11:15							
11:30							
11:45							
12:00		NEWS LUNCH	NEWS LUNCH	NEWS LUNCH	NEWS LUNCH	NEWS LUNCH	
12:15							
12:30	ANYTHING GOES						GOLDEN AGE OF RADIO
12:45							
1:00	CON SABOR LATINO						
1:15							
1:30							
1:45							
2:00		ANNOUNCER Malika Whitney	ANNOUNCER Malika Whitney	ANNOUNCER Malika Whitney	ANNOUNCER Malika Whitney	ANNOUNCER Malika Whitney	PART OF THE ACT
2:15							
2:30							
2:45							
3:00							
3:15							
3:30							SHORTCUTS

4:00							
4:15							
4:30	**NEWS**						
4:45							
5:00							
5:15							
5:30	**THROUGH THE OPERA GLASS**	**WBAI-PICKS**	**WBAI-PICKS**	**WBAI-PICKS**	**WBAI-PICKS**	**WBAI-PICKS**	**WBAI-PICKS**
5:45							
6:00							
6:15							
6:30		**NEWS**	**NEWS**	**NEWS**	**NEWS**	**NEWS**	
6:45							
7:00							**NEWS**
7:15		**AFTER THE NEWS**	**AFTER THE NEWS**	**AFTER THE NEWS**	**AFTER THE NEWS**	**AFTER THE NEWS**	
7:30							
7:45							
8:00	**THE PERSONAL COMPUTER SHOW**	**ANNOUNCER** Gladys Horton	**ANNOUNCER** Gladys Horton	**ANNOUNCER** Gladys Horton	**ANNOUNCER** Bernie Fleshkin	**ANNOUNCER** Bernie Fleshkin	
8:15							
8:30	**PIPER IN THE MEADOW STRAYING**						
8:45							
9:00							
9:15							
9:30							
9:45							
10:00	**ON THE AIR** Paul McIsaac	**ON THE AIR** Margot Adler	**ON THE AIR** Diane Lacey	**ON THE AIR** Robert Knight	**ON THE AIR** Kathy O'Connell	**ROCK & ROLL** Kate Borger	**RADIO UNNAMEABLE**
10:15							
10:30	**WORLD WATCH**	**WORLD WATCH**	**WORLD WATCH**	**WORLD WATCH**	**WORLD WATCH**		
10:45							
11:00							
11:15						E. L. James	
11:30							
11:45							
12:00	**ON THE AIR**	**ON THE AIR**	**ON THE AIR**	**ON THE AIR**	**ON THE AIR**		
12:15							
12:30							
12:45							**LABBRISH**
1:00							
1:15							
1:30							
1:45							
2:00		Citizen Kafka	Tom Wisker	Dennis Coleman	Dennis Coleman		
3:00	Dave Kenney					Dr. Roshone Rootwomyn	
4:00		Don Scherdin Sharon Griffiths	Jack Schugg Chet Jackson	John & Rocco Susan Browne	Spyder David Nolan	Jim Freund	

HIGHLIGHTS

Info. & Services Documentaries

Monday 3/3 10:00-10:30 AM: **NYC IN A PUBLIC PLACE** (N.Y. IPS)
Tuesday 3/4 8:30-9:00 PM:
Wednesday 3/5 4:00-4:30 PM: **INDEPENDENT EYE: LES BLANK, MAUREEN GOSLING** (Ben Shapiro)
Monday 3/10 4:30-5:00 PM: **URBAN SELF DEFENSE, GET THEM BEFORE THEY GET YOU**
Tuesday 3/11 9:30-10:00 AM
Wednesday 3/12 1:00-1:30 PM: **INDEPENDENT EYE: WAYNE WANG** (Ben Shapiro)
Monday 3/17 8:00-8:30 PM: **INDEPENDENT EYE: JULIA REICHERT, JAMES KLEIN** (Ben Shapiro)
Tuesday 3/18 4:30-5:00 PM: **CIVIL DISOBEDIENCE** (Ron Habin & Judith Kallas)
Wednesday 3/19 9:00-9:30 AM: **SEND US A LADY PHYSICIAN** (Barbara Londin)
Monday 3/24 3:30-4:00 PM: **ONE FOR THE MONEY**
Tuesday 3/25 1:00-1:30 PM
Wednesday 3/26 10:00-10:30 AM: **POLAND, THE FIFTH YEAR AFTER MARTIAL LAW** (David D'Arcy)

Arts Features

Wednesday 3/5 9:30-10:00 AM: **BEHIND THE SCREENS** (Jan Albert)
Thursday 3/6 1:00-1:30 PM: **PRIVATE SCREENINGS** (Joe Hurley)
Thursday 3/13 10:0-10:30 AM: **RETORTS** (Sharon Mattlin)
Friday 3/14 4:00-4:30 PM: **A MOVEABLE FEAST** (Tom Vitale)
Wednesday 3/19 4:30-5:00 PM: **LARRY ADLER** (Lee Lowenfish)
Friday 3/21 9:30-10:00 AM: (H. Thovington)
Thursday 3/27 1:00-1:30 PM: **TICKETS** (Rick Harris)
Friday 3/28 10:00-10:30 AM:

Music Specials

Monday 3/3 3:30-4:30 PM: **CLASSICS FROM HOLLAND** (Lew Smoley)
Tuesday 3/4 9:00-10:00 AM: **THE GUITAR EVANGELISTS** (Bill Canaday)
Friday 3/7 2:30-3:30 PM: **HANK WILLIAMS** (Tom Pomposello)
Wednesday 3/12 9:30-10:30 AM: **RONNIE GILBERT** (Joe Hurley)
Thursday 3/13 8:30-9:30 PM: **BLUES IN 1980's** (Tom Pomposello)
Monday 3/17 4:00-5:00 PM: **ST. PATRICK'S** (Deter Bochan)
Wednesday 3/19 9:00-100:00 AM: **URBAN MINSTRELS** (Kofi Pendergrass)
Thursday 3/20 3:00-4:00 PM: **MARY ELLEN BERNARD LIVE AT PANACHE** (Delores Brandon)
Monday 3/24 9:30-10:30: **AFRICAN ROOTS OF BRAZILIAN MUSIC** (Mildred Norman)
Wednesday 8:00-9:00 PM: **THE HISTORY OF GOSPEL** (Bill Canaday)
Friday 3/28 3:00-4:00 PM: **MUSIC OF THE FOLK IN THE FIELD (ETHNIC MUSICOLOGY)** (Tom Pniewski)

Drama/Comedy Specials

Thursday 3/6 8:00-8:30 PM: **MAJOR DOMU'S TALES FOR KIDS** (Charlie Morrow)
Friday 3/14 9:30-10:00 AM: **CACTUS FLOWERS** (Ziv Yonatan)
Friday 3/21 8:30-9:00 PM: **BENEATH THE JUMONVILLE CROSS** (ZPPR Production)
Thursday 3/27 4:30-5:00 PM: **SHAKESPEARE LIBERATION FRON PRESENTATION**

Specials

Friday 3/7 5:30-6:30 PM: **A TRIBUTE TO WINNIE MANDELA ON INTERNATIONAL WOMEN'S DAY** (Rosemarie Reed)
Tuesday 3/11 1:00-6:30 PM: **LIVE COVERAGE OF THE NY CITY COUNCIL GENERAL WELFARE COMMITTEE'S HEARINGS OF THE 8th INTRODUCTION OF THE GAY RIGHTS BILL**
Monday 3/24 5:00-6:30/7:30-9:00 PM: **DOREEN CANTO: A CELEBRATION OF HER LIFE AND AN AUDIO PORTRAIT**
Monday 3/31 8:45-10:00 PM: **SOUNDS IN THE DISTANCE** by David Wojnarowicz

World Watch Topics—March '86

10:30 PM 'til Midnight
Sunday 3/2: **THE GREAT PEACE MARCH** (Judity Kallas)
Monday 3/3: **NOW ORGANIZATION MARCH ON WASHINGTON** (Kamado & Guests)
Tuesday 3/4:
Wednesday 3/5:
Thursday 3/6:
Sunday 3/9:
Monday 3/10: **NATIVE AMERICANS** (Diana Decorah)
Tuesday 3/11: **COMMUNITY HOUSING** (Paula Crandall)
Wednesday 3/12:
Thursday 3/13: **HISPANIC IMPACT** (Al Rivera)
Sunday 3/16: **TRIBALISM IN AFRICA** (Angela Gilliam/Anette Walker)
Monday 3/17: **ST. PATRICK'S DAY** (Barbara Juppe)
Tuesday 3/18:
Wednesday 3/19:
Thursday 3/20: **SOCIAL SERVICES IN NYC** (Ken Grossinger)
Sunday 3/23: **FRENCH ELECTIONS** (John Mason)
Monday 3/24: **INTER-RELIGIOUS TASK FORCE** (Judy Harrow)
Tuesday 3/25:
Wednesday 3/26:
Thursday 3/27: **BASEBALL FEVER** (Lee Lowenfish)
Sunday 3/30: **ECOLOGY** (Alan Hirshkowitz)
Monday 3/31:

CITYSOUNDS
Monday, March 3, at 10 a.m.
Citysound's first documentary begins with an audio tour of the Big Apple in one 24-hour period: "New York City—24 hours in a Public Place," produced by New York Independent Producers in Sound.

THE INDEPENDENT EYE
"The Independent Eye" is a series of three half-hour radio programs that explore the challenges, difficulties, and potential successes of working as an independent filmmaker.
Wednesday, March 5, at 4:00 p.m.
Les Blank and Maureen Gosling discuss their often humorous and intimate portraits of musicians, food, and American subcultures (Burden of Dreams, The Blues Accordin' to Lightnin' Hopkins, Garlic is as Good as Ten Mothers).

HANK WILLIAMS REDISCOVERED
Friday, March 7, at 2:30 p.m.
Perhaps the most influential of all country singer-songwriters. This music special will focus on the recently rediscovered Hank Williams demo recordings, recently made available to the public as "Just Me and My Guitar." Hosted by the rediscovered Tom Pomposello.

TRIBUTE TO WINNIE MANDELA: Part of My Soul Went With Him
Friday, March 7, at 5:30 p.m.
Winnie Mandela, one of South Africa's most visible and articulate apartheid foes, is a "banned" person in her country. She lives under virtual house arrest and may not address public gatherings or meet with more than one person at a time. For 23 years she has endured a forced separation from her husband, Nelson Mandela, the man most South Africans consider to be their true leader. This broadcast features readings from her autobiography, in which she tells of her life and political development. Produced by Rosemary Reed for Disarm Education Fund. ("Part of My Soul Went With Him," published by W.W. Norton, Sandford J. Greenberger, associates literary agent.)

THE GUITAR EVANGELISTS
Tuesday, March 11, at 3:00 p.m.
An overview of the itinerant guitarist-singers of gospel songs—their lives, their musical styles, and their contribution to the development of religious folk music. Rev. Gary Davis, Blind Willie Johnson, and Mother McCollum are some of the "names" to be played. Presented by Bill Canaday.

THE GAY RIGHTS BILL
Tuesday, March 11, afternoon.
Live coverage of the New York City Council General Welfare Committee's hearings on the eighth introduction of the Gay and Lesbian Rights Bill.

RONNIE GILBERT
Wednesday, March 12, at 9:30 a.m.
Singer Ronnie Gilbert will be the subject of the month's edition of "Out There on Their Own," WBAI's ongoing investigation into the nature of the bond uniting the solo performer and the audience. In recent seasons, the former Weaver has been on the road as a duo with Holly Near, as the "R" in the "H.A.R.P." concerts (with Near, Arlo Guthrie and Pete Seeger), and as a solo. The singer and activist will discuss her life and her work in a wide-ranging interview with Joseph Hurley.

THE INDEPENDENT EYE
Wednesday, March 12, at 1:00 p.m.
A portrait of Wayne Wang, director of the remarkably innovative and lively fictional depictions of the collisions of cultures in San Francisco's Chinatown (Dim Sum, Chan is Missing).

CACTUS FLOWERS
Friday, March 14, at 9:30 a.m.
Israel between idealism and racism—an encounter with four Israelis in the arts. Produced by Ziv Yonatan.

THE INDEPENDENT EYE
Monday, March 17, at 8:00 p.m.
A talk with Julia Reichert and James Klein, twice nominated for Academy Awards for their documentaries about American culture and history (Seeing Red, Union Maids, Growing Up Female).

CIVIL DISOBEDIENCE
Tuesday, March 18, at 4:30 p.m.
Does breaking a specific law to achieve and publicize a moral objective sound like a viable political option to you? Can civil disobedience be a successful strategy? Make up your own mind as you hear from veterans and newcomers what it's like to commit civil disobedience. The radio collage will feature interviews with representatives of the "old left," "new left," various religious perspectives (*e.g.*, Catholic Peace Fellowship—Plowshares), readings from the masters (King, Muste), music and poetry. Produced by Ronald Habin and Judith Kallas.

SEND US A LADY PHYSICIAN: Women Doctors in America 1835–1920
Wednesday, March 19, at 9:00 a.m.
An exploration of the dramatic history of the rise of women in the American medical profession; the great successes they achieved by the end of the 19th century; and the difficulty they had in maintaining their position in the profession in the first half of the 20th century. The program follows the story of women who practiced medicine in the 19th century, and the story of the men and women who created the women's medical profession from a time when no women in American society were allowed to received medical degrees. "Send Us a Lady Physician" will explore the question of how any group outside the mainstream culture first achieves, and sustains, hard-won social, political and economic gains.

DOREEN CANTO: A Celebration of Her Life and an Audio Portrait of Her Work
Monday, March 24, 5:00 to 6:30 p.m. and 7:30 to 9:00 p.m.
This radio special explores the brief but extraordinary audio production career of Doreen Canto, a WBAI producer from 1981 to 1985 who died unexpectedly in December from a cerebral hemorrhage. Presented as two ninety-minute segments, the program begins with literature—the dramatic reading—and then ranges out with radio drama, commentary, and short features. We'll bring you Doreen's playful twist of language—THE DICTIONARY OF COMMUNICOLOGY—a work in progress, and examples from THE GLASS OF MILK and THE CUB, the Manuel Rojas birthday special; LOOPHOLE, KALEIDOSCOPE and THE ROCKET, from Science Fiction month; MRS. BRIDGE, MISS BRILL and of course Sarah Boyle from THE HEAT DEATH

OF THE UNIVERSE: O BOY O, SAINT JOAN and THE DOWNING OF KAL007; and then A BEDTIME STORY that you've never heard. It's a chance for those of use who were touched by this giver of gifts, this friend, co-worker, and mother, to celebrate. A chance to capture some wonderful memories and to say, thank you.

THE VLAD TEPES DRAKUL SERIES/2
Friday, March 21, at 8:30 p.m.
"Beneath the Jumonville Cross." An investigative reporter, descendant of one of Vlad Tepes Drakul's dearest friends, is targeted for death by a Manson-style cult of murderers. Her only hope is the Vlad. A thrilling story of evil, retribution...and of snakes.

HISTORY OF THE GOSPEL QUARTET
Wednesday, March 26, at 8:00 p.m.
Starting with Edison cylinders of Polk Miller and the Old South Quartet (1912) to the 1950's styles. Exploring various aspects of the genre, *i.e.*, harmonic, melodic and vocal devices used during the development of the quartet style. Presented by Bill Canaday.

SOUNDS IN THE DISTANCE
Monday, March 31, at 8:45 p.m.
David Wojnarowicz's story of a former street hustler/thief/mugger who left home at age nine, told as he looks back at himself and the characters he knew on the street. It's an exploration of escape set in primal world, a world Wojnarowicz revisited several years after he got himself out of it. Directed and adapted by Molly Fowler. Produced for radio by Rick Harris.

Fine Tuning the World's Music

A growing world economy is making radio a more global medium as we approach the twenty-first century. With nations tied more closely together by trade and telecommunications, people are demanding closer contact with that world. The worldwide radio simulcast of "We Are The World" shows the potential for radio to become the universal drumbeat of the human race.

In order to accomplish this goal, radio will have to begin to sound a lot more diverse. At the same time, radio peole must remember that radio's biggest strength will remain its sense of localism, or, in other words, its hometown identity. In New York City and the surrounding metropolitan area it's possible to hear from the global village without surrendering the local image—because New York is truly the world's hometown.

In New York there is a meeting of the world's music. In attendance are the Latin-tinged and Caribbean sounds of salsa, socca, reggae and merengue; the Brazilian samba beat; Afro-Cuban rhythms; West African highlife; JuJu and the British new wave; strains and visionary crossovers of contemporary "Born in the U.S.A." music. Their presence is voiced in Sparrow singing "Invade South Africa," Ruben Blades' "Muevete," Judy Mowatt's "Sister's Chant" and Little Steven et al.'s "Sun City." The music doesn't need a new name, but it has one: we call it World Music, and it comes to order on WBAI beginning in March.

For good reasons and bad, there's no place like New York to hear the rising chorus of World Music. Seen one way, much of the music is made of plaintive calls of imperial chickens coming home to roost. There is the sound of oppression, of exile, of resistance and revolution. But New York is also the center of cosmopolitan culture in the world today, and artists from around the globe pass through and perform here.

For years, radio has either ignored international artists who do not assume Anglo-Saxon attitudes, or it has relegated music from the rest of the world to programmatic ghettoes. The extreme categorizations extend to various U.S. music as well: radio has neat boxes for hard rock, R&B, country and western, "e-z listening," MOR, "contempo hits," albums and whatnot. By its nature, World Music defeats all attempts at categorization. It recognizes that popular music is always in crisis; that it involves a continuous process of dynamic development.

The political basis of World Music is the identification of a common struggle in several struggles—cultural, national, racial and sexual—that the sounds express.

These are times when joint action seems at once the best and only alternative to single issues and isolated efforts, and World Music resounds with the political implications of the age. The contradictions of the music are clear but they are not defeating. The mix of sounds and rhythms is the consequence of an imperial system, but it has a liberating effect which comes from a popular cultural insurgency that can take advantage of the weapons of modern technology. The point is to enjoy the varied music of the world, but also to engage it.

Socialist Scholars Conference

REBELLION, RESISTANCE, REVOLT

April 18, 19 & 20, 1986

Boro of Manhattan Community College, CUNY
199 Chambers Street (near Trade Center), New York City

The usual suspects and hundreds more...

- Stanley Aronowitz
- Joanne Landy
- Bogdan Denitch
- Barbara Ehrenreich
- William Tabb
- Paul Berman
- Paul Sweezy
- Irving Howe
- Michael Harrington
- Robert Lekachman
- Barbara Epstein
- Ruth Milkman
- William Kornblum
- Paulette Pierce
- Frances Fox Piven
- Daniel Singer
- Cornel West
- Holly Sklar

Sponsors/Participants (in formation)
CUNY Ph.D. Program in Sociology, and *Dissent, Nation,* Institute for Democratic Socialism, Mid-Atlantic Radical Historians Organization, *Monthly Review, Social Policy, Social Text, Socialist Review, Telos,* CUNY Democratic Socialist Faculty Club, CUNY Democratic Socialist Graduate Student Club, South End Press, The Fabian Society, The Generation After, *Against the Current, The New Society, Science and Society,* Campaign for Democracy—East and West, *Semiotext, Cineaste,* The Bildner Center for Western Hemisphere Studies, *Socialist Politics, Dialectical Anthropology,* New York Committee for Marxist Education, Union for Radical Political Economics, *The Guardian,* Bergin & Garvey Publishers.

Registration Form

Make checks payable to "Social Scholars Conference" and mail to: R.L. Norman, Jr., CUNY Democratic Socialists Club, Rm. 901, 33 West 42nd St., New York, N.Y. 10036.

Preregistration
_____$17.50 _____$10 (1 day) _____$10 (student/low income)

Regular Registration
_____$25.00 _____$12.50 (1 day) _____$12.50 (student/low income)

Professional Childcare available during the day on Saturday and Sunday.
☐ I need childcare for _____children.

Name_____
Address_____
City_____State_____Zip_____
BAI

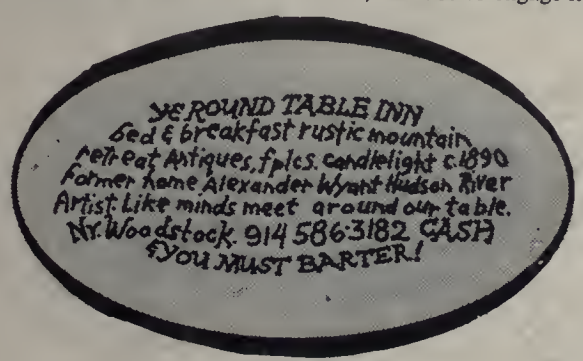
The WBAI Folio is sent free to all subscribers of WBAI-FM. All correspondence should be addressed to the Folio Editor, WBAI, 505 Eighth Avenue, New York, NY 10018. The Folio can be reached at (212) 270-0707. Copyright 1985 WBAI Folio. All rights revert to contributors at publication. US ISSN 9942-9554. Publication of the Folio is made possible in part by a grant from the Corporation for Public Broadcasting.

WBAI is on the air 24 hours a day, broadcasting at a frequency of of 99.5 MHz. Our transmitter is located in the Empire State Building, and we broadcast with an effective radiated power of 5.4 kw (horizontal) and 3.85 kw (vertical). Power equivalent to 50 kw at 500 feet. Our antenna stands 1223 feet above average terrain. Our studios are located at 505 Eighth Avenue, New York, NY 10018.

Subscriptions and donations may be sent to Pacifica-WBAI, P.O. Box 12345, Church Street Station, New York, NY 10249. Business inquiries may be made during working hours at (212) 279-0707. WBAI is owned and operated by the Pacifica Foundation, a non-profit corporation operating four other stations.

**KPFK-90.7 FM
3729 Cahuenga Blvd. West, North Hollywood, CA 91604. (213) 877-2711.
**KPFT-90.1 FM
419 Lovett Blvd., Houston, TX 77006. (713) 526-4000.
**WPFW-89.3 FM
700 H Street NW, Washington, DC 20001. (202) 783-3100.
**KPFA-94.1 & KPFB-89.3 FM
2207 Shattuck Avenue, Berkeley, CA 94704. (415) 848-6767.

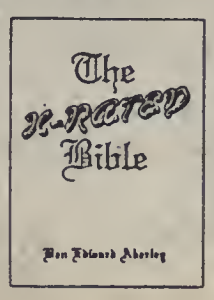
Other offices and services:
**Pacifica Program Service & Pacifica Radio Archive, 5316 Venice Blvd., Los Angeles, CA 90019. (213) 931-1625.
**Pacifica Radio News, 868 National Free Press Building, Washington, D.C. 20045. (202) 628-4620.
**Pacifica National Office, 5316 Venice Blvd., Los Angelos, CA 90019. (213) 931-1625.



Is the Bible a dirty book?

Judge for yourself after reading The X-Rated Bible, a remarkable analysis of the sex in the sacred book of three religions. A true shocker, this paperback is available for just $7.95 from:

American Atheist Press
2210 Hancock Drive
P.O. Box 2117
Austin, TX 78768



RUSSIAN

(A Second (?!) Coming)

INTENSIVE COACHING IN THE LANGUAGE
FOR INDIVIDUALS AND GROUPS OF INDIVIDUALS
ALL AGES/ALL LEVELS

by

a native teacher with 20+ years experience (I'm already getting negative vibes in the form of flak from the flakes: "Oh, no!," "Not this ad again," "We'll fix this fixture!," "We'll send *even less* money to the station!," "We'll picket the WBAI offices!" etc., etc., ad libidum).

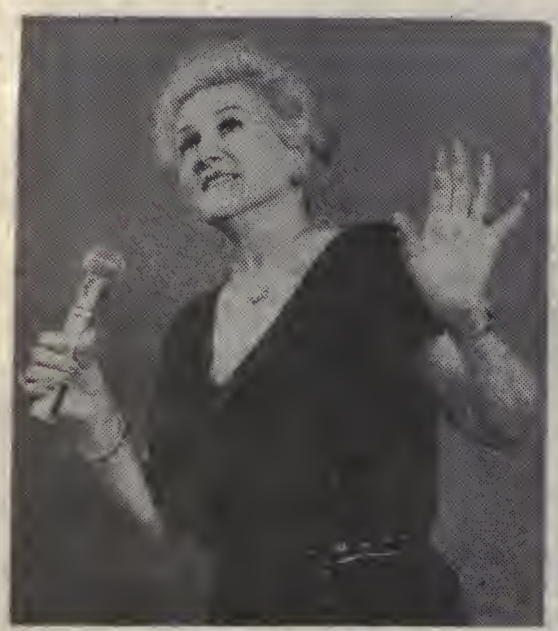
UNREASONABLY REASONABLE RATES
YOUR PLACE OR MINE

Unless you've already dabbled in foreign languages (albeit without success), are capable of sustained effort and do not look upon language study as "work."

DO NOT CALL 718-854-4604
DO NOT RUSH!

Margaret Whiting/Justin Ross

Cabaret Nite Monday, March 10th at Freddy's Supper Club



Margaret Whiting and Justin Ross will co-star in the March edition of WBAI's Cabaret Nite.

This new series, for WBAI listeners, will have its special cabaret nite on Monday, March 10th, at Freddy's (308 E. 49th St.). Starting time will be 8 p.m.

Margaret Whiting, one of the most popular and durable singers in modern pop history, has recently released a smash new album, "The Lady's In Love With You." She has also been a frequent star at several niteries, including Freddy's. Justin Ross, one of Broadway's talented young singer/dancer/comics, is one of the few persons in the Broadway musical "A Chorus Line" to repeat his role in the recent film edition.

Cabaret Nite is now a monthly event for WBAI supporters, a special fund raising event for the WBAI family. A $20 tax-deductible contribution to WBAI will gain admission to Freddy's and Margaret Whiting and Justin Ross.

Checks for Cabaret Nite should be made out to Pacifica/WBAI Events. Reservations can be made by calling WBAI during weekday work hours, 10 a.m. through 5:30 p.m. at (212) 279-0707.

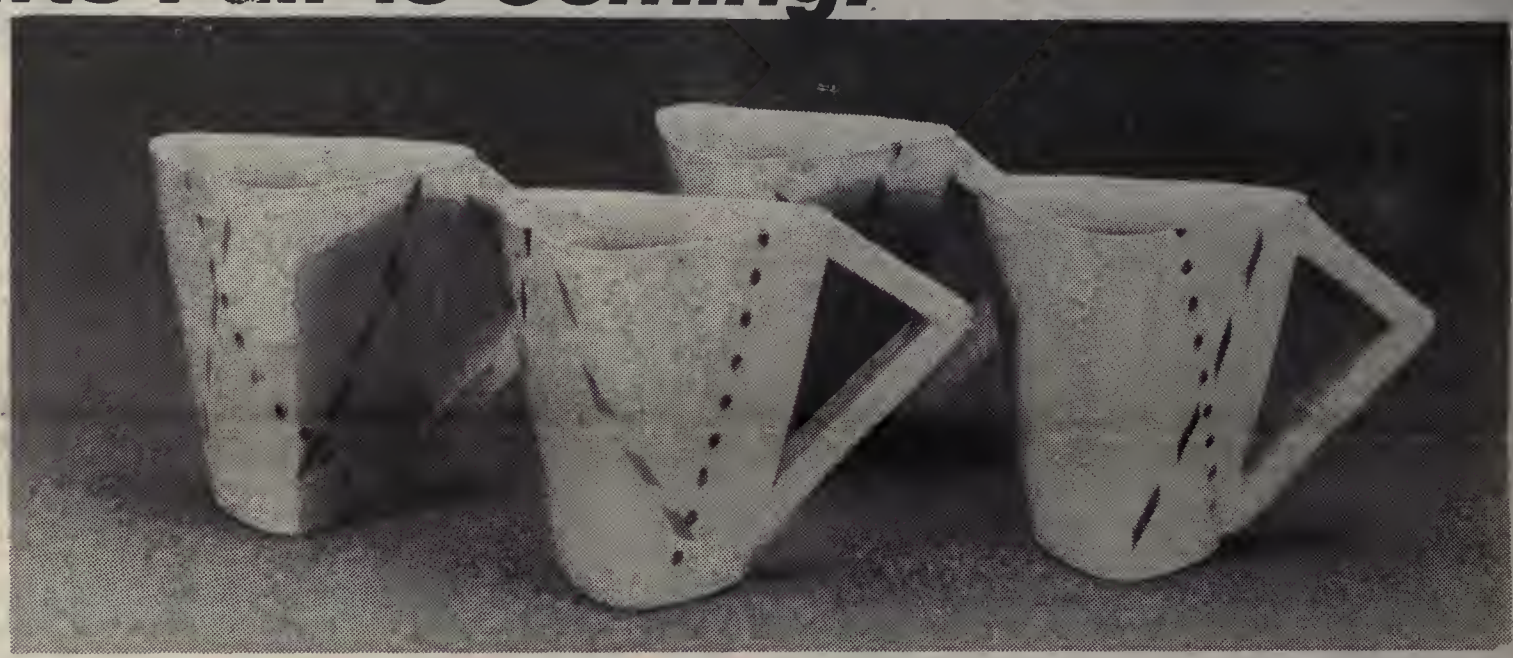
Cabaret Nite is an opportunity to hear two distinguished artists and support WBAI, listener-supported radio, at the same time.

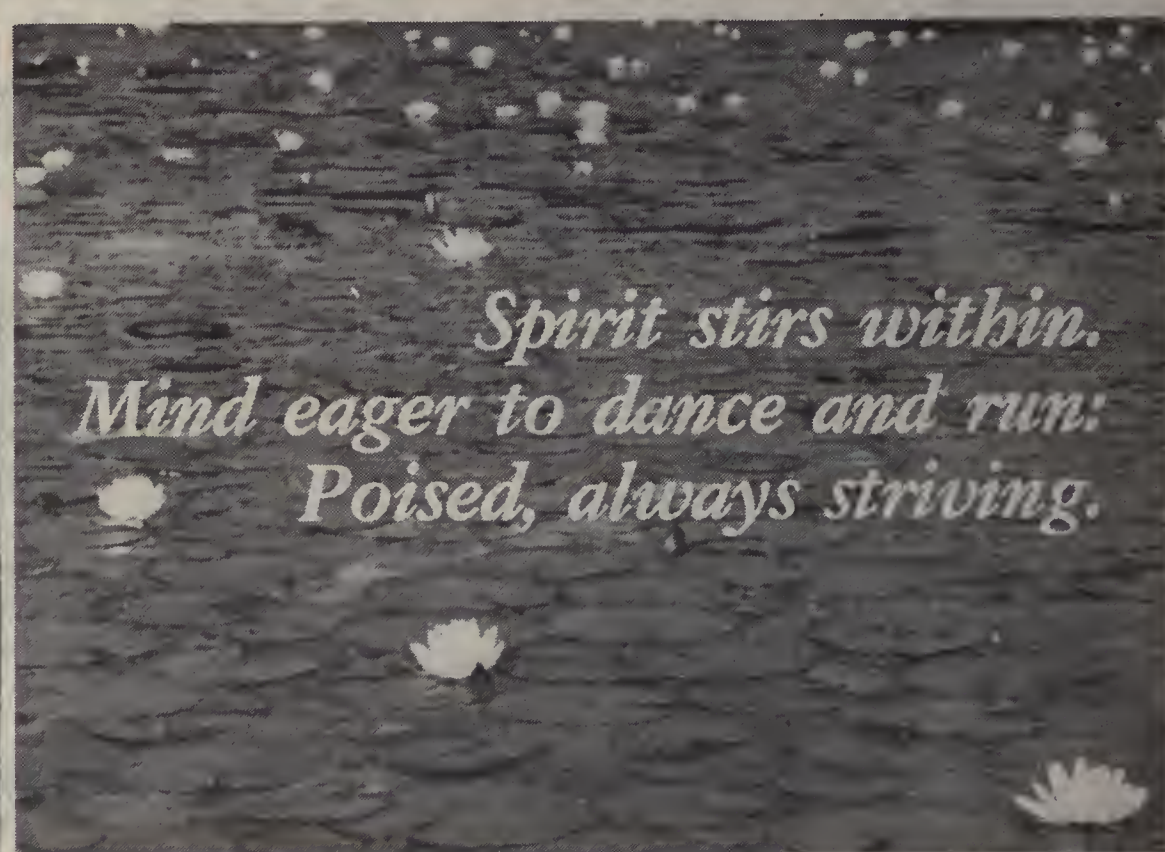
The Crafts Fair is Coming!

We're pleased to tell you that plans have been set for the THIRD ANNUAL WBAI SPRING CRAFTS SHOWCASE, the premiere spring crafts event in America. This year, the WBAI Spring Crafts Showcase will be taking place from Friday, May 2, through Sunday, May 4 only, so mark these special dates on your calendar! As always, the Showcase will be held in Columbia University's Ferris Booth Hall, 115th Street and Broadway in Manhattan.

At this special showcase for the finest in handcrafted work, you will be able to meet and buy the work of 128 of the country's finest craftspeople. It's a lovely event and all proceeds will go to benefit listener-supported, non-commercial radio, WBAI.

And, of course, we'll have more details in the April and May Folios and on the air in the weeks to come.





Come away to the Omega Institute this summer for a vacation to grow on ... challenge your mind in the peacefulness of a rural, lakeside retreat.

Relax on 80 wooded acres just two hours north of New York City.

Choose from over 200 dynamic courses: Total Health; Arts; Earth Studies; Family, Relationships, and Personal Growth; Business and Politics.

To register for a weekend or a week or for a free catalog, call 1(800) 862-8890. In NY State call 1(800) 258-5353.

OMEGA INSTITUTE. Come live what you learn.